



The Musical News

A Monthly Musical Journal.

NEW YORK.

ST. LOUIS.

CHICAGO.

Volume 1.

JUNE, 1898.

Number 10.



MISS MAUD STOCKTON.

ST. LOUIS.

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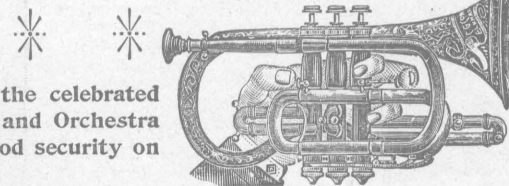
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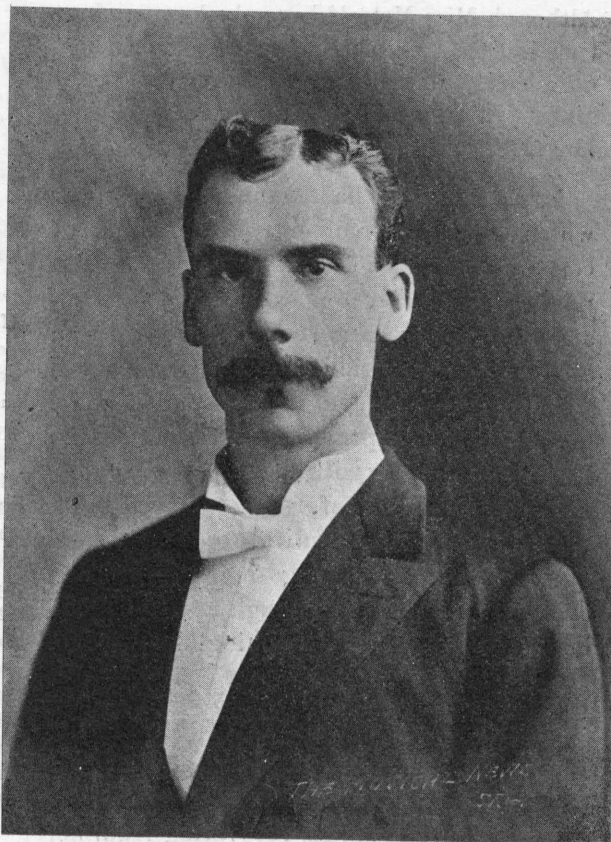
Miss Maud Stockton.

Our title page is adorned with the portrait of this young lady, who is one of St. Louis most favorite singers with a bright future before her; although a Virginian by birth and early associations, Miss Stockton has been a resident in St. Louis for sixteen years since the death of Captain Eduard Stockton of U. S. N., a son of the wellknown Commodore Stockton. Gift by nature with a voice of great range from the low A to the high E flat she applied herself diligently to study and cultivate the same, taking two years instruction from Madame Runge Jancke and later three years from Mrs. K. J. Broaddus. It can however be truthfully asserted that her voice developed wonderfully under the training of Mrs. K. J. Broaddus. During Madame Melba's visit to St. Louis in May 1895, Miss Stockton was fortunate enough to obtain a hearing; "St. Louis Life" referring to it as follows: "Madame Melba was so struck by the beautiful soprano notes of Miss Maude Stockton that she not only desired to listen to a repetition of the only song, which Miss Stockton had with her but advised that she go abroad immediately and study and offered herself, through her personal influence, to secure a place with Marchesi, who, as every one knows will receive pupils of only a certain degree of excellence." Local newspapers spoke in highest terms of Miss Stockton's singing at the annual banquet of the Tennessee Society given at the St. Nicholas Hotel this year; the following quotation is from "The Republic": "The musical success of the evening was, however, made by Miss Maude Stockton, whose rich voice was heard to wonderful advantage; she sang Beignani's "Flower Girl" and sang it so well that the banqueters insisted on an encore, which was generously responded to. Her second selection was Robyn's "Together" which if anything made a greater hit than the other." "The Post Dispatch" joins in the Chorus of praise remarking "The young women has a soprano voice of remarkable sweetness and strength." That Miss Stockton was invited to sing at the Recital of the St. Louis Musical Club, April 23, may be taken as an endorsement of her vocal qualifications. She sang the Waltz Aria: "Ah je veux vivre" from Romeo and Juliet. At present she is

preparing to go to New York and place herself under the wellknown voice teacher Mr. George Sweet; may all her expectations of future artistic success be realized. The general verdict of Miss Stockton's voice is that it possesses fullness and richness and that her singing shows refinement. An Artist has said of Miss Stockton that she has every qualification for a prima donna voice and stage presence and needs only time for its development.

CHARLES SEYMOUR'S

Name is well known as one of the best, if not the very best Cornet players in St. Louis, but his name will stand higher than ever as the most patriotic musician in our city since, regardless of pecuniary losses, he offered himself



CHARLES SEYMOUR,

Bandmaster of the 1st Regiment of the Missouri Volunteers.

and was accepted as bandmaster of the first Regiment of our Missouri Volunteers, which has gone to the front to fight for the honor of America and succor of the oppressed Cubans. To appreciate the sacrifices our worthy musician has made, it is necessary to enter somewhat into particulars of his professional standing. Mr. Seymour's playing was first brought to notice as a member of the old Arsenal band

which, under the direction of the late bandmaster Lewis, stood second to none. Next he gained an enviable reputation as Solo Cornetist in the Olympic Theatre, when his performances called forth frequent applause during the last ten years. The Strassberger Conservatory of Music secured him as teacher September 1, 1897 and reluctantly accepted his resignation; the loss of this engagement, giving up a class of 18 pupils and refusing an offer of \$50 per week for a summer engagement as Solo Cornetist are the pecuniary sacrifices, previously referred to, that should be placed to Mr. Seymour's credit and which cannot be too highly appreciated when it is born in mind that he left a wife, mother and six children behind, who are depending upon him; of the latter he has the gratification of knowing that they are endowed with musical talent. Charles Seymour junior, although twelve years old, is a very fine violinist playing already some of De Berriot's composition with such skill that he has been called the "Carondelet Wonder" and two girls are, for their age, considered pianists. As a teacher Mr. Seymour has had great success; one of his pupils is playing at present with Liberati's band and another is engaged in the Columbia Theatre orchestra. Considerable difficulty has been experienced in selecting good material for the band of the first Regiment, but Mr. Seymour feels confident that he has secured such men of which not only the Regiments but the city of St. Louis will be proud of, may their martial strains inspire our brave Volunteers to victory; may they soon return unharmed and, after the hardships of a campaign, find a restful haven in St. Louis where their musical attainments and patriotism may be duly rewarded.

A Tribute from a Grateful Pupil.

Editor "Musical News":

Seeing a tribute to Mrs. Kate J. Brainard in one of your recent issues, allow me to add mine also, and express appreciation of her sterling worth as a teacher of the art of singing. I hope that laurels may rest upon her brow as the teacher of teachers in this country.

Mrs. Brainard can certainly be recommended as a most thoroughly conscientious instructor of voice, and students may rely upon her for the strictest attention to all detail pertaining to the art of voice culture and artistic finish in song.

It will always be my endeavor to take advantage of Mrs. Brainard's superior knowledge experience and ability, and devote some time each season to continued study of repertoire with her, as in the past.

Very Respectfully,

WM. J. HALL, Director,

Cedar Rapids College of Music,
Cedar Rapids, Iowa.

The Musical News.

A MUSICAL JOURNAL, PUBLISHED MONTHLY.

WALTER LUHN, Publisher and Proprietor.

WALDEMAR MALMENE, Musical Editor.

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Miss MAE AYRES SHERREY,

one of our most accomplished and successful teachers was born in St. Louis and manifested a love for Music at an early age; after having received the elementary instruction in piano playing she studied two years at the Beethoven Conservatory with Mr. Marc Epstein, at the conclusion of which she was placed under Mr. Roscoe Warren Lucy who conducted the Western Conservatory of Music on Olive Street some years ago. After Mr. Lucy's departure for



the West, Miss Sherrey spent several years under Mr. Victor Ehling. Disciplined by such able teachers, all of whom she speaks with great respect, it is not surprising to hear of Miss Sherrey's success, and that she enjoys the patronage of a very large class of pupils. After finishing her studies under Mr. Ehling, Miss Sherrey filled several Concert engagements, her repertoire consisting chiefly of the classical works of Mendelssohn, Schubert and Schumann with a due admixture of the romantic school including compositions by Chopin, Liszt, etc. Her technique is faultless, her intelligent phrasing and tasteful performance have always been highly commented upon. For the last six years, Miss Sherrey has given up all Concert engagements, devoting her time and energy exclusively to teaching. As a composer she made quite a hit by a little operetta entitled "Dreamland Beauties" which was first performed in Kirkwood in which seventy five children took part; so great was the success that it has been repeated four times since, the most notable performance being given at the Germania and Pickwick theatres attracting large houses and the most favorable comments. Miss Sherrey's studio is at 3706 Finney Avenue.

MISS ANNA V. METCALF who has been engaged as Soprano to fill the vacancy in the Second Baptist Church is a lady of high musical culture; she is a native of Iowa but her life was most spent in Southern California to which her parents removed when she was a mere child. Endowed with a pure mezzo Soprano voice of great range and plenty of energy and intelligence, she applied herself diligently to the cultivation of her voice. After having held several positions in some of the leading Churches in California she was offered a position in St. Paul's Church, Chicago, she was persuaded to go to Italy for the further study where she placed herself under the wellknown voice teacher Vannini. During her stay in Florence she appeared in several prominent Concerts, receiving the highest encomiums from all the leading critics of that city, praising her method, style and expression. The *L'Italia Termale* commented on her singing thus: "Miss Anna V. Metcalf, a talented American, revealed artistic talent and a voice sympathetic and robust. Her singing is full of sentiment and expression. The large and select audience testified spontaneously with merited applause." Proceeding to London she took advantage of the teaching of such eminent men as Henschel, Shakespeare and Randegger. Here again she took part in a number of Concerts which established her reputation as an accomplished vocal artist. Although Miss Metcalf has only been a short time in St. Louis, she has already made a host of friends, of which her engagement at the Moberly Saengerfest and a Recital in Cairo, May 24, are sufficient proof.

Mrs. Brainard has assumed a role for which she is pre-eminently fitted—that of coaching advanced singers for appearance in public work. Her long experience, and constant study, even now, have given her an ability in the artistic interpretation of vocal works, that, I believe, is not equalled in St. Louis. Several prominent singers in St. Louis are working with her, and their public work shows the transforming touch of finish added to merely beautiful tones. Would that more of our young singers,—yes and old ones were modest enough not to depend entirely upon their own limited knowledge.

C. A. A.

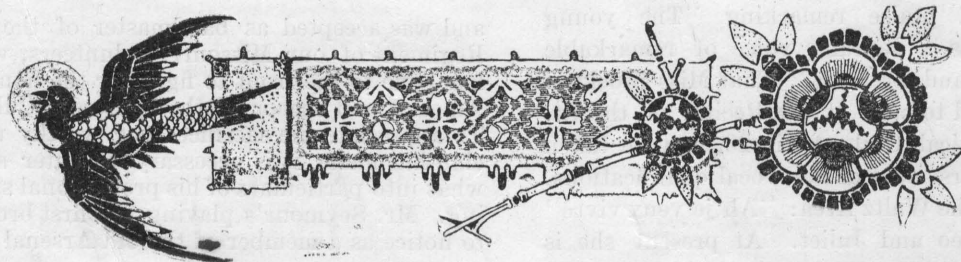
THE friends and pupils of Mrs. Emily Boeddecker, the highly esteemed South Side music teacher, will no doubt be pleased to hear that she is rapidly recovering from her illness and will soon be able to resume her professional duties.

Mrs. Anita Comfort's "Carnival" at the 14th Street Theatre, May 16th, was a brilliant success, 1000 persons attending. It was given by Mrs. Comfort, for the Benefit of the "Women's Humane Society and Fresh Air Mission." Parisi's Orchestra of 10 men played all of Mrs. Comfort's compositions, (15 of them), many were danced and sung by local and professional talent. A Chinese Band, a novelty in a St. Louis Theatre afforded a great deal of amusement. Champion colored cake walkers wound up the program. It was one of the most fashionable affairs given in St. Louis. The Boxes and Theatre was brilliant with many lights, and draped with the red, white and blue. Mrs. Comfort's newest and latest Battle Song: "Remember the Maine" was received with great enthusiasm. This song has been pronounced by Publishers the peer of Modern War Songs and already 500 copies have been ordered from A. Shattinger, Mrs. Comfort's Publisher, by an Eastern House. It was sung by Miss M. Theresa Finn who impersonated the Goddess of Liberty. Another piece which received great applause was "Imogene," a new ballad by Mrs. Comfort. It was sung by Miss Magrion Shattinger, late of Wilson Barrett's Co. It is a beautiful and dainty love song.



Mrs. Comfort's first attempt at composition was done two years ago while she was summering at the Ocean House, Newport, when her many friends prevailed upon her to have a pretty Mexican Dance she had improvised, published. They named it for her "Anita" or Mexico by moon-light, and it became very popular immediately, and was played by Sousa, Victor Herbert, Chicago Marine Band and by the Mexican Band in the Plaza, New Mexico. 10,000 were ordered in two years and it quite encouraged Mrs. Comfort to attempt another and "Monterey," Mexican Dance, met with unbounded success. It is used by Popinta and Aimes' to their fire and electric dances, played by Sousa and Victor Herbert and they paved the way for all future compositions of Mrs. Comfort. All are catchy and melodious. Her slumber song "Calvé, Sweet Calvé" being most touching and pathetic was sung most beautifully by Mme. Emma Calvé, to whom it is dedicated, her picture graces the title page. Mrs. Comfort's new coon song: "Mopsy Massy of Tallahassee," Plantation song and rag-time dance is very popular and made a great hit at the Carnival, as sung by Carroll Johnson, Jr.

Mrs. Comfort merely writes music for a diversion and past time during the Winter and spends her Summers at the Eastern Watering Places. She was educated at Monticello Seminary and stood high in her musical studies.





St. Louis Musicians and Amateurs in general are invited to send us their M. S. compositions, which if found acceptable will be published in "The Musical News."

Miss Anna V. Metcalf has been engaged as vocal teacher for the next season at the Forest Park University.

Mrs. C. A. Lewis has been asked by Mr. E. R. Kroeger to attend the Missouri Music Teachers Association meeting at Kansas City, as one of the soloists; she has also been requested to illustrate Miss Allen's Lecture on the Troubadours.

Special attention of our readers is directed to the announcement which appeared in last month's Musical News to subscribe to Mr. Goodrich's "New Theory of interpretation." We hope to see St. Louis teachers names represented among the host of prominent American artists such as W. Sherwood, Dr. W. Mason, Mad. Fanny Bloomfield-Zeiser, etc. who are subscribers.

The new Choir of the Church of the Messiah consists of Miss Josie Ludwig, Mrs. Oscar Bollman, Messrs. Paul Bowman and Edgar Lackland. Mr. Arthur Lieber is the Organist.

Mr. H. H. Darby gave an organ recital in the Ev. Luthern Zions Rock Church May 11, on which occasion he was assisted by Mr. C. G. Bang and Mr. E. Bruegemann who contributed several Sacred Vocal Solos.

Mr. Arnold Pesold, who represents the Violin department at Mr. H. Darby's Academy of Music, gave a very interesting recital May 17, in what the following pupils took part: Elmer Perkins, Willie O'Connell, Bennie C. Farra, Walter Ravold, James Clark, Harry Perkins, Willie Bunsen and Carl Gaffner. All these young pupils not only showed good talent but also careful training, which manifested itself in pure intonation, excellent bowing and good technic. A flute solo by Albert Niemeyer was highly creditable as well to the player as the teacher Mr. Baumgaertel. Miss Vivian Palmer and Mr. M. Hoffmann, pupils of Mr. H. Darby contributed vocal solos, which they sang with excellent taste. A recitation by Professor H. C. Perkins was well received.

Mr. Theodor Comstock, whose headquarters are at 3536 Olive St., provided an interesting piano recital on Thursday Evening, May 26, at which the following pupils played: Carrie Diamond, Sadie Hill, Mary Machin, Eva Logan, Alice Matless, Miss Tichenor and Miss Whelstone. All the selections were well played, showing excellent technic and good taste.

Mr. E. R. KROEGER gave the last pianoforte Recital of the season May 5, at the Y. M. C. A. Hall before a large and appreciative audience. The program consisted of no less than 18 selections by modern composers, except the first two numbers, all of which were performed in a masterly manner and duly applauded. American composers were also presented on the program among those Mr. Kroeger paid Miss F. Marion Ralston, our St. Louis composer and pianist, a deserved compliment by playing her Impromptu "Ich liebe dich" which was received with warmest applause. Mr. Kroeger's efforts to disseminate a taste for the best class of piano compositions cannot be too highly appreciated if we take in consideration how much his time is occupied in teaching; during the five seasons in which he has given his pianoforte recitals, he has played no less than 260 different compositions from memory. Let our young aspirants to pianistic fame take due notice. The Recital concluded with two of his compositions from op. 39: "In Fairyland" which had been lately reviewed in "Musical News."

The West End will soon have a fine sound proof building, a necessity that has long been a want to musicians in St. Louis. Mr. Alexander Henneman expects to have an elegant studio abode erected on Olive Street, west of Grand Avenue, for the coming season, which will be made up of rooms built and arranged expressly for music purposes. Air, light and perfect sound proofing throughout the entire structure will make it a home for musicians of highest order. A stage with auditorium large enough for seating capacity of two hundred or more people will be secluded in the garden, away from all noise. We are told that this part shall be Mr. Henneman's studio and shall be on the plan of the European vocal studios of the great masters.

All during the winter-season Mrs. K. G. Broadus has held monthly reviews of her pupils work; the last of these interesting recitals took place May 18th, in which the following ladies participated: Misses Farr, Reston, Biddle, Nohl, Searles, Plugnet, Beers, Altheimer and McFairland; also Mesdames Creil and Upshur, assisted by Mr. Kern, playing both Violin and Cello Obligatos. While it is impossible to enter into details of such a lengthy program yet in justice to the more prominent members it is proper to mention Miss Searless singing of the Bijou song from

Gounod; Miss Pugnet who sang a composition by Mercadante and Miss Farr's selection from Faust, all of which are sung most artistically. Miss Jennie Osborn, a pupil of Miss Mahan, distinguished herself by an excellent performance of Mendelssohn's Rondo Capriccioso.

The Morning Choral gave the last Concert of its seventh season, May 3d, at Union Club. Its president and founder, Mrs. James Lawrence Blair, again has reason to be proud of the growth and success of her musical child. The program was, as usual, par excellent, and the "assistance" most acceptable. Miss Crumb has rarely played so brilliantly and artistically. Miss Froehlich sang exquisitely. Those beautiful and dainty German songs are perfectly suited both to herself and her voice. Our thanks and best wishes to these young and charming artists. The ensemble numbers were beautifully done, showing truly Earnest work. Mr. Kroeger's sweet "Poor little doll," is beautiful and was one of the most attractive numbers. With Mrs. Blair's ambition and enthusiasm, Mr. Kroeger's able conductorship and Miss Pettengill's rare help at the piano, to say nothing of the good voices, the Morning Choral ought to stand, as it does, with the best of our musical societies. It is also unique in that its Concerts are in the morning which to a large portion of those who attend, is very acceptable.—With our flag in hand, let us give three cheers for the Morning Choral, its President, Conductor, Accompanist and each of its faithful members.

K. J. B.

Miss Anna Cross, who enjoys the reputation of a conscientious and painstaking teacher, was the recipient of a benefit concert, tendered her by her pupils and friends, which took place May 27. The selections consisted of vocal and instrumental Solos and Duets, mostly rendered by Miss Cross pupils which gave her great credit. Patriotic songs by Anita Comfort occupied a prominent place on the program and were all well received. The following is a list of names of pupils and friends who took part in the concert: Misses Quida Frost, May and Katie Lamothe, Mabel Foster, Maggie Dorrell, Eulah Jensen, Harriet Raeder, Amy Pointon, Ethel Hausman, Era Roth, Cora Brady, Mrs. Annie Cross, Grace Masterson, Messrs. Collins and Aug. Furman and little Edna Ferrenbach, Leslie Campbell, Joe Lanagan and Mollie Rinkel.

There will be a vacancy for two pupils in Mr. Malmene's "Harmony and Composition" Class, beginning June 15. Terms for the course are \$5.00. There is no musician in St. Louis who has made that branch of study so successful a specialty as Mr. Malmene, who can be found at his home 2706 Locust Street, daily at one o'clock.



Strassberger's Conservatory of Music,

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Four of the regular monthly pupil recitals were given last week and were largely attended. The various numbers were excellently played showing great progress in phrasing, technic, artistic expression and accurate use of the Pedal. Such playing is not only creditable to the pupils but also an excellent recommendation to the school and teachers. The following pupils took part:

Vocal Department: Miss A. Krenning, A. Meise, J. Hollmig, L. Vette, L. Scholz, J. Beardsley, A. Hall, C. Vogelsang, Mrs. F. H. Hassebrock, A. Daneri, M. Strassberger.

Elocution: Miss E. Hassebrock, A. Holland, F. Donnal, M. Strassberger.

Piano Department: Miss C. Bohle, N. Hull, A. Wiegand, L. Vette, A. Hall, L. Brown, A. Von der Ahe, L. Distelhorst, L. Harting, E. Wright, Mr. Harry Droste, Edw. Stockho, Aug. Ritter, Miss C. Wind, A. Waltke, A. Roese, B. Oberheide, A. Knapp, L. Querl, E. Webner, P. Wand, L. Drees, E. and O. Obermeier, L. Stoppermann, K. Havener, M. Hite, F. Deicke, A. Wennecker, A. Beeker, H. Beal, G. Van Kamen, C. Harris and A. Beiderwieden.

Violin Department: Mr. Max Gottschalk, H. Bauersachs, E. Thake, W. Stockho, F. Demsky, E. Berger, G. Glik, E. Drees, G. Geary, P. Maher, W. Nottelmann, F. Farnham, Miss N. Hite and Jennie Beardsley.

Cornet Department: Miss May Cook, Eva Hirdler, H. Rueckert and F. Hirdler.

The above pupils receive their instruction from the following teachers: Prof. L. Conrath, Aug. Reifschlaeger, P. Mori and Katie Jochum, on Piano; Sig. G. Parisi, Dr. J. P. Nemours and B. Strassberger—on the Violin; Mary N. Berry—in Vocal; L. Summerville—in Elocution and Physical Culture; and Chas. Seymour—in Cornet.

The Graduating exercises take place Friday, June 10th, 98 at the Memorial Hall, 19th and Lucas Place.

St. Louis Musical Club.

A treat of unalloyed pleasure was the Artists' Recital which the St. Louis Musical Club furnished to its members and the Art loving people of St. Louis by engaging the famous Kneisel Quartet, consisting of Franz Kneisel, First Violin, Otto Roth, Second Violin, Louis Svecenski, Viola, Alwin Schroeder, Violoncello. Every seat was occupied in Memorial Hall on Saturday afternoon, May 7th, long before the hour of commencement, and warm was the greeting which the Quartet received on entering the Hall. The following program was presented: 1. J. Haydn, Quartet in D-Major, op. 64, No. 5. 2. a. Schubert, Theme and Variations, "Death and the Maiden," from Quartet in D-Minor. b. Mendelssohn, Canzonetta from Quartet in E-Flat Major. 3. Dvorak, Quartet in F-Major, op. 96.

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ANNA SNEED CAIRNS, Pres.

We have had the Spiering Quartet and our local Quintet Club, and enjoyed their Concerts but with all the laudable efforts of these gentlemen the palm of superiority must be given to the Boston Quartet. If criticism implies fault-finding then there is absolutely nothing to quibble about; the playing of the different numbers only excited admiration and filled the hearts of those who could appreciate Chamber Music with fresh joy while listening to such incomparable playing. That artists, such as the Kneisel Quartet, would excel in technical work was to be expected and did not create as much astonishment as did the refinement, the beautiful tone coloring, the gradual increase of power from the gentlest *pianissimo* to the loudest *fortissimo* that can possibly be produced from the family of four-stringed instruments without any offensive harshness; this it was that created such rapturous applause and frequent recalls of the performers. Old Papa Haydn would have been in raptures could he have heard the beautiful poetic interpretation of the Adagio and the marvellous rapidity of the Finale of his Quartet for it could hardly be expected that technical perfection had reached the climax in his time that our players of string instruments can do now. Equal justice was done to the other compositions; Dvorak's Quartet was a surprising and charming novelty of the gifted Bohemian composer.

ALTON NEWS.

The Alton people have every reason to feel proud of the musical organization "The Dominant Ninth Chorus" of which Mrs. C. B. Rohland is the energetic and painstaking Musical director; the Concert which was given May 3, was one of the most enjoyable and artistic treats of the season. The Choruses were sung with a precision, as regards time, and expression which roused the audience to the greatest enthusiasm manifested by the loud applause which greeted each number. In addition the committee had engaged Mrs. Fisk and Miss Rita Lorton; the former is wellknown as one of America's best Alto singers and Miss Lorton proved herself an excellent Soprano; their well trained voices blended charmingly in the two Duets while their Solos were delightfully sung. One of the most captivating numbers was Braham's Rhapsody in which the three part Chorus of the ladies, especially arranged for the occasion by Mrs. Rohland, and supported by Organ (Mr. W. D. Armstrong) and Piano (Mr. A. J. Epstein) were heard to perfection. Another most effective selection was "La Ballade des desepere," by Bemberg, Words by Goethe, in which participated as Reciter, Miss Haskell; Alto, Mrs. Fisk; Piano, Mrs. Rohland; Violin, Miss Gray; Violoncello, Dr. Rohland; it was an ensemble of artistic perfection which left a deep impression as did the Finale "The Lost Chord" by Sullivan sung by Mrs. Fisk and the Chorus. Too much praise cannot be given to the Society and their worthy musical director.

The Missouri State Music Teachers Association

will hold its third Annual Meeting at Kansas City, June 14th, 15th and 16th. Mr. E. R. Kroeger is President and Mr. H. E. Schultze is Secretary and Treasurer. The following is a list of the different Committees:

Executive Committee: Reginald Barrett, Kansas City; Mrs. Jennie Schulz, Kansas City; Miss Mabel Haas, Kansas City.

Missouri Composition Committee: Charles Kunkel, St. Louis; Louis Conrath, St. Louis; Miss Harriett P. Sawyer, St. Louis; Henry Appy (Alternate), Kansas City.

Program Committee: S. C. Bennett, Kansas City; Mrs. W. D. Steele, Sedalia; Mrs. John Ralston, St. Louis.

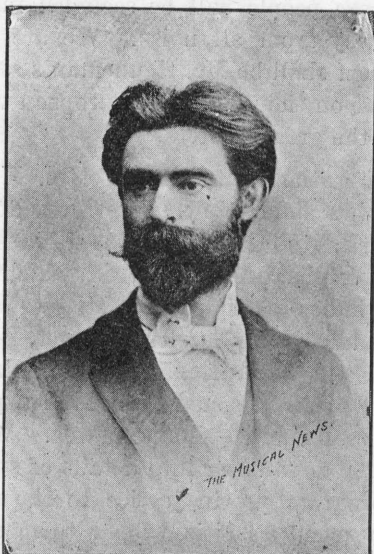
St. Louis will be represented by the following wellknown Musicians: Charles Kunkel, Louis Conrath, George Vieh, Mrs. W. A. Bon-sack, F. J. Benedict, E. R. Kroeger, Miss Anna N. Metcalf, Miss Mary Allen, and Miss Carolyn A. Allen.

The following is a partial list of those who will participate from other Cities: Mrs. W. D. Steele, Mrs. Lukenbill, Miss Warren, from Sedalia.—Miss Helen Spencer, Mr. A. T. Graber, from Joplin.—Miss Jessie Donovan, Mr. Robt. Waddell, from Warrensburg.—Miss Higgins, from Tipton.—E. A. Schubert, from St. Charles.—Miss Blanche Herman, from Chillicothe.—Miss Caroline Eggleston, from Macon.—Miss Mabel Haas, Miss Jennie Schultz, S. C. Bennett, Reginald Barrett, Frank Fisk, Henry Appy and a number of others from Kansas City.

The opening meeting will take place June 14th, in the evening, a reception will be given visiting musicians. The next two days will be devoted to recitals, lectures and concerts, which will be rendered by the above mentioned artists.

MISS MINNIE SCHAUB,

who is gifted with an excellent alto voice and sings with great expression, owes her vocal training to our well known vocal teacher Mrs. K. J. Brainard; although she has been but 12 months under her care, she has made astonishing progress. Miss Schaub has been frequently heard in Concerts, and her good natural voice and expressive style of singing has been highly praised.



ALEXANDER

HENNEMAN,

Dramatic Tenor.

LATE FROM EUROPE.

The art of Singing from first rudiments to highest artistic finish.

Style, Repertoir and coaching for Oratorio, Concert and Church.

ITALIAN METHOD.

REPARATION OF PUBLIC SPEAKERS VOICES.

Studio, 3713 Olive Street.

To Mrs. S. Innes Stone, St. Louis Mo.

3

MINUET.

ALEXANDER HENNEMAN.

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of seven systems of music, each with a treble and bass staff. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Fingerings are indicated by numbers 1-5 above or below notes. A 'crescendo' section is marked with 'cres - cen - do.' and a 'do.' note. The score is divided into two main sections by a double bar line, with the second section starting with a '2.' marking. The piece concludes with a final cadence. Below the score, there are several 'Ped.' (pedal) markings and asterisks indicating where the pedal should be used.

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4

pp misterioso.

f de - - cres -

ten. a tempo.

- cen - - do. pp rit - ard - ando.

p mf

p

f sfz

ff

f sfz

153 - 5

ff f sfz ff

Ped. 2 * 2 * Ped. * Ped. * Ped. *

2/4

[illegible]

Musical score for "Teddy Bear" by John Williams. The score is in 3/4 time, key of B-flat major, and consists of 42 measures. The piano part is marked with dynamics *mf*, *p*, *pp*, and *p*. The celeste part is marked with dynamics *mf*, *p*, *pp*, and *p*. The score includes fingerings, articulation marks, and a repeat sign at the end.

Musical score for "Lied. *". The score is in 3/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes dynamic markings such as *mf* and *ritard.*, and a tempo change to *a tempo*.

A musical score for the song "Teddy Bear" in 3/4 time, featuring a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note bass line and a treble part with chords and a melodic line. The vocal line is a simple melody with lyrics "Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted. * Ted." written below it. The score includes dynamic markings like *pp* and a fermata over the final measure.

The musical score for 'The Song of the Lark' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff is characterized by triplet eighth notes and quarter notes, often with a fermata. The bass line in the lower staff provides harmonic support with various chords and single notes, including some marked with '1' and '2' for first and second endings. The piece concludes with a double bar line and a final key signature change to one flat (B-flat).

First system of the musical score. It features a piano introduction with a trill on the right. The piano part begins with a series of chords and a melodic line in the right hand. The vocal part enters with a trill. Dynamics include *f*, *p*, and *mf*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

tr *f* *p* *mf*

Teo. * Teo. * Teo. Teo. * Teo. *

Second system of the musical score. The piano part continues with chords and a melodic line. The vocal part has a trill. Dynamics include *pp*, *p*, and *mf*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

tr *pp* *p* *mf*

* Teo. Teo. * Teo. *

Third system of the musical score. The piano part continues with chords and a melodic line. The vocal part has a trill. Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

p *mf*

Teo. Teo. Teo. Teo. * Teo. Teo. Teo.

Fourth system of the musical score. The piano part continues with chords and a melodic line. The vocal part has a trill. Dynamics include *p*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

p

Teo. * Teo. Teo. Teo. * Teo. Teo. Teo.

Fifth system of the musical score. The piano part continues with chords and a melodic line. The vocal part has a trill. Dynamics include *mf* and *pp misterioso*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

mf *pp misterioso*

Teo. * Teo. Teo. Teo. * Teo. * Teo. *

Sixth system of the musical score. The piano part continues with chords and a melodic line. The vocal part has a trill. Dynamics include *f*. Fingerings are indicated with numbers 1-5. The system ends with a trill and a fermata.

f

Teo. * Teo. 153 - 5 *

This page contains six systems of musical notation for a piano piece. The notation is written for both the right hand (treble clef) and the left hand (bass clef). The key signature is one sharp (F#). The piece includes various musical elements such as notes, rests, and dynamic markings.

The first system features a bass line with triplets and a treble line with chords. Dynamics include *ff* and *sfz*. The second system continues with similar textures, including a *pp* section in the treble. The third system shows a *mf* section in the bass. The fourth system is marked with a repeat sign and includes a *p* section in the bass. The fifth system features a *f* section in the bass. The sixth system concludes with a *pp* section in the bass and a final chord in the treble.

Performance instructions include "Ted." and "l.h." (left hand). The page number "153 - 5" is visible in the bottom right corner.

Dedicated to my daughter Cornelia.

THE CONTENTED CHILD.

M. Hartding.

Comodo.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The first system is marked 'Comodo.' and 'mf'. The melody in the treble staff begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff provides a steady accompaniment of eighth notes. The second system continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third system is marked 'rit.' and 'a tempo.'. The melody in the treble staff begins with a half note G5, followed by a quarter note F5, a quarter note E5, and a half note D5. The bass staff continues the accompaniment. The fourth system concludes the piece with a double bar line and repeat signs. The final chord is a B-flat major triad (Bb4, D5, F5).

p sostenuto.

dolce.



a tempo.



LA CHASSE.

Molto Allegro e vivace.

Secondo.

Josef Löw, Op.150. N^o 6.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

- System 1:** Features a grand staff (treble and bass clefs). Dynamics include *f*, *f*, *sf*, and *marcato.*. There are also accents (^) and a fermata.
- System 2:** Includes the instruction *frisoluto* and a key signature change to one sharp (F#). Dynamics include *f*, *sf*, and *sf*. There are also accents (^) and a fermata.
- System 3:** Includes the instruction *marcato.* and a key signature change to one flat (Bb). Dynamics include *mf*. There are also accents (^) and a fermata.
- System 4:** Includes the instruction *marcato il canto.* and a key signature change to one flat (Bb). Dynamics include *p* and *f*. There are also accents (^) and a fermata.
- System 5:** Includes the instruction *leggiere.* and a key signature change to one flat (Bb). Dynamics include *p* and *f*. There are also accents (^) and a fermata.

The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also performance instructions like *frisoluto*, *marcato.*, *marcato il canto.*, *leggiere.*, and *Repeat ad lib.*

THE HUNT.

3

WAIDMANN'S HEIL.

Revised and fingered by G.B.

LA CHASSE.

Molto Allegro e vivace.

Primo.

Josef Löw, Op.150. N°6.

The musical score is written for piano and violin. It begins with a piano introduction marked *f* (forte) and *frisoluto* (frisolate). The violin part enters with a series of eighth notes, marked with fingerings (1, 2, 1, 2, 1). The piano part follows with a similar rhythmic pattern. The score includes several systems of music, with dynamics ranging from *f* (forte) to *p* (piano). The violin part features many slurs and fingerings, indicating a technically demanding piece. The piano part includes a section marked *leggierissimo* (very light) and *cantando* (singing). The score concludes with a *Repeat ad lib.* instruction.

Secondo.

leggiere.

f *p* *sf* *sf*

4 5 2 5 1 2 2 3

dim. *p* *sf* *f* *f* *sf* *marcato.*

3 2 2 3 1 4 3 2 1

sf *frisoluto.* *f*

4 3 4 5

sf *sf* *Teo. ** *f* *2 1 2 3*

ff *ff* *sf* *sf*

*Teo. ** *Teo. **

f marcato. *Teo.* *sf* *ff*

4 3 5 4 3 1 2 3 1 2 3 1 2 3 1

Primo.

5

The musical score consists of six systems of staves. The first system includes a vocal line (cant.) and a piano accompaniment. Dynamics include *cant.*, *f*, *cresc.*, *sf*, and *sf*. The second system features a piano accompaniment with dynamics *f* and *f*. The third system includes a piano accompaniment with dynamics *fff*, *frisoluto.*, *f*, and *f*. The fourth system features a piano accompaniment with dynamic *f*. The fifth system includes a piano accompaniment with dynamics *ff*, *ff*, *fff*, and *fff*. The sixth system includes a piano accompaniment with dynamics *f* and *fff*. Fingerings are indicated by numbers 1 through 5. The score is written in a single key signature with a common time signature.

3 Respectfully dedicated to Mrs. Kate J. Brainard, Webster Grove, Mo.

LITTLE SWEETHEART BABY.

Edited by Alexander Henneman.

~~~~~ LULLABY ~~~~~

Words by Mrs. Menaugh.

Music by Francis West.

*Moderato.*

1. Lit-tle Sweetheart ba-by,<sup>v</sup>  
2. Lit-tle Sweetheart ba-by,<sup>v</sup>  
3. Lit-tle Sweetheart ba-by,<sup>v</sup>

Lean-ing on my breast,<sup>v</sup> With your eyes of a-zure! Gaz-ing at the  
Now at close of day<sup>v</sup> Boss and dear old Brin-dle<sup>v</sup> Slow-ly homeward  
With your brow of light<sup>v</sup> Look-ing like an an-gel! In the mis-ty

West,<sup>v</sup> Where the sun-set tint-ing! Soft and clear<sup>v</sup> and bright,<sup>v</sup>  
stray,<sup>v</sup> Up from primrose pas-tures<sup>v</sup> Thro' a haw-thorn lane<sup>v</sup>  
night<sup>v</sup> Say by by to Bos-sie<sup>v</sup> Brin-dle 'neath the trees<sup>v</sup>

<sup>v</sup> Breathing mark. | Breath may be taken here if phrase is too long.

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Whis-pers in its splen - dor<sup>v</sup> Of the com - ing night.<sup>v</sup>  
 With a mel - low low - ing<sup>v</sup> Come the brown eyed twaine.<sup>v</sup>  
 Waft a kiss,<sup>v</sup> my dar - ling,<sup>v</sup> To the birds and bees,<sup>v</sup>

*Con moto.*

Do you see the shad - ows<sup>v</sup> Fall - ing on the sheaves?<sup>v</sup>  
 Do you see them ba - - by,<sup>v</sup> Mid the shad-ows deep?<sup>v</sup>  
 Good-night<sup>v</sup> to the flow - ers<sup>v</sup> And the sun - lit sheaves,<sup>v</sup>

*ritard.*  
 Do you hear the pig - - eons<sup>v</sup> Coo - ing round the eaves?<sup>v</sup>  
 They would greet you,<sup>v</sup> ba - - by,<sup>v</sup> Ere they go to sleep.<sup>v</sup>  
 And your lit - tle pig - - eons! Coo - ing round the eaves.<sup>v</sup>



*ritard. -*

All their call at sun-set, Ba-by, Ba-by is for you for you.—  
 And their call at sun-set, Ba-by, Ba-by is for you for you.—  
 All their call at night time, Ba-by, Ba-by is for you for you.—

*pp*

*ritard. -*

3

*Tempo I.*

*pp*

Coo! they soft-ly ut-ter coo! Ba-by, coo! coo! Coo! they soft-ly ut-ter  
 Boo! they fond-ly mur-mur boo! Ba-by, boo! Boo! they fond-ly mur-mur,  
 Boo! boo! ba-by, boo! boo! boo! Ba-by, coo! coo! Boo! boo! ba-by, boo! boo!

coo! Ba-by, coo! coo! ba-by, coo! coo! ba-by, coo.  
 boo! Ba-by, boo! boo! ba-by, boo! boo! ba-by, boo.  
 boo! Ba-by, coo! coo! ba-by, coo! coo! ba-by, coo.

*p* *pp* *pp*

8



# FIRST VIOLETS.

*Moderato.*

(DIE ERSTEN VEILCHEN.)

E. Rohde

The musical score is written for piano and violin. It begins with a *Moderato* tempo and a key signature of one flat. The piano part starts with a *mf* dynamic and features a steady accompaniment with some triplet figures. The violin part begins with a *mf* dynamic and includes many slurs and fingerings. The score includes various musical notations such as dynamics (*mf*, *f*, *p*, *cresc.*, *rit.*, *a tempo*), articulation (accents), and fingerings. The piece concludes with a *rit.* marking.







### Webster Groves News.

The Century Club of Webster Groves held its one social meeting at the home of Mrs. Justin S. Kendrick, Thursday Afternoon, May 5th. About fifty guests were present from Kirkwood, Webster and St. Louis.

The programme was as follows: 1. Piano Duet, Semiramide Rossini, Misses Kendrick and Skinner. 2. Roll call of members responded to by quotations from authors studied during the year. 3. Contralto Solo, Good-bye Sweet Day, Mrs. Frank Knight. 4. Talk, Daniel Gabriel Rossetti, Miss Clara Ricker. 5. Soprano Solo, Sobrigg's Song Grieg, Mrs. George C. Carrie. 6. Paper. The greatest pianist to-day, Miss Martha Kendrick. 7. Violin Solo, Mignon Thomas, Mr. Gebhart.

Miss Ricker's talk was given in an easy charming manner and held her audience in rapt attention from beginning to end. Miss Martha Kendrick chose Paderweski as the subject of her paper. It was the first time Mrs. Carrie had sung in Webster and every one was charmed with her voice and pleasing style. Mrs. Knight was listened to with the usual great enjoyment and Mr. Gebhart as every one who has ever heard him play, was equally enjoyed.

The club color being lavender, the floral decorations were of that color. Large bunches of lilacs were scattered here and there throughout Mrs. Kendrick's beautiful rooms. The centre piece of the dining room was a large bunch of purple flags, while at each corner of the table and contrasting beautifully with it were vases filled with the white narcissus. Most of the club members were in light dresses.

It had been intended to hold the meeting at the home of the President Mrs. A. R. Smyth, but owing to her severe illness had to be changed almost at the last moment.

X. C. L.

Miss Carolyn A. Allen's Mendelssohn Recital last week was the best of the season, and we are tempted to say, of the entire series of her sixteen recitals. It was the most perfectly harmonious program, and one of the most beautiful she has ever played. The renditions go without saying. Miss Allen certainly loves Felix. The Andante Religioso, and Allegro Maestoso e vivace of the first number, and the Funeral March of the third number, arranged by Miss Allen, were especially enjoyable, and the Nocturne from Midsummer Night's Dream, was a dream of beauty. One of the most delightful numbers was the Violin Concerto. Mr. Gebhardt played charmingly, handling his bow artistically, showing his musicianly temperament. His technique and expression are unusually good for so young a player. We wish him every success in his professional career. The violin and piano gave as a fine piece ensemble "keeping together," not only in time but in shading, as was possible to be given. The beautiful "Greeting," and "I Would that My Love," are always acceptable, and were well sung by Mrs. Koeneke and Miss Bate. One of the features of the evening was

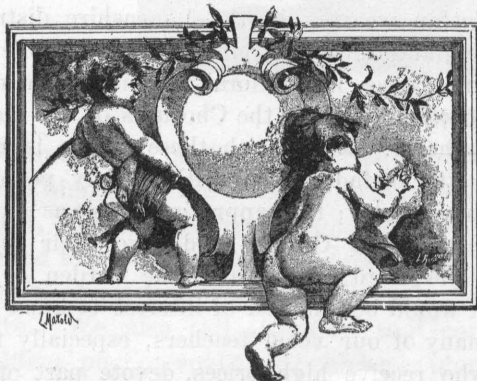
the very interesting and realistic interpretation of Shakespeare's play, by Rev. Mr. Kloss, thus preparing the way for still greater enjoyment and appreciation of the overture which followed. The very large and enthusiastic audience listened with breathless attention to every note, and there were smiles and looks of satisfaction and recognition as some sound or representation of nature corresponded to the ideas of the reader or their own imaginings. The recital was a fitting one with which to close the season, and Felix Mendelssohn Bartholdy will be loved and appreciated still more for the evening spent with him and his delightful interpreters.

K. J. B.

### Musical Festivals.

Two musical events of more than ordinary occurrence took place in Missouri during the last Month. Tarkio enjoyed a two day musical festival, May 18 and 19, under the direction of Professor Charles F. H. Mills of which Haendel's Messiah was the principal work in which a large Chorus assisted 37 Sopranos, 20 Altos, 12 Tenors and 32 bassos participated. The performance was highly creditable to all concerned which was given at the final Concert with the following Soloists: Mrs. Genevieve Clark Wilson, Soprano; Mrs. H. F. Stapel, Contralto; Mr. Milton B. Griffith, Tenor; Mr. Homer Moore, Bass; Mr. Frederic Beale and Mrs. A. O. Wilson, Accompanists. Our Mr. M. B. Griffith, who conducted the Society in former times, sang his Solos "Comfortye" and "Thy Rebuke" most artistically, as Solo Pianist Mr. Alfred G. Robyn received the heartiest applause.

Moberly was treated to a three day festival with Professor Johannes Goetze as musical director. The following host of artists and local talent took part: Miss Jennie Osborn, soprano; Miss Anna V. Metcalf, soprano; Miss Mabel Haas-Speyer, soprano; Mrs. Dean Brown-Dulany, soprano; Miss Jessie M. Ringen, contralto; H. Charles Humphrey, tenor; Frank Hannah, tenor; Maurice Klein, baritone; C. H. Payson, basitone; William M. Porteous, basso; Xavier Scharwenka, pianist; Frank Nagel, pianist; Frank Weltner, pianist; Mrs. F. C. Billings, pianist; Mrs. Myrna Mae Kent, pianist; Carl Riedelsberger, violinist; Miss Lillie E. Snyder, violinist; A. H. Lauter, pianist and accompanist; H. H. Stark, celloist, and Col. Fred William Blees, pianist and accompanist.



### ✠ Edouard Remenyi. ✠

The telegraphic news brought the news that this eminent violinist died suddenly of heart disease while performing at the Orpheum Theatre, San Francisco, Cal., May 15. The dispatch says:—

"He had played two or three classical pieces and had answered to an encore with the most familiar 'Old Glory.' Remenyi played as if he knew this was to be the culmination of his career and he had determined that his final appearance should mark his greatest triumph. He rose to the occasion magnificently and his 3,000 auditors, as he approached his climax, literally rose with him, leaving their seats in their excitement, completely carried away by his achievement.

When the music ceased, the house was swept with a wild torrent of bravos. The applause was almost deafening, and continued for several minutes. Remenyi and his accompanist, E. S. Rosner, came forward and in response to another burst of applause the great violinist commenced to play 'Delibe's Pizzicati.' He had just completed a few bars of the difficult fingering, when he leaned forward as if to speak to one of the musicians in the orchestra, continuing his piece. He seemed to pause for a minute and then slowly fell forward on his face. One of the musicians caught him just before he touched the stage and prevented him from rolling off. All was over. He was carried from the stage and physicians were immediately summoned, but the aged musician was past medical aid. The doctors worked upon him for some time, but their efforts were futile.

That the ovation which he received was no doubt the exciting cause of his sudden demise can hardly be doubted.

Edouard Remenyi was born in Hungary, 64 years ago. He leaves a widow, son and daughter, who reside in New York.

As an Hungarian he was endowed with all the fire and dash, so characteristic of the Slavonic race which made his playing so effective and carried the audience with him, but it cannot be said that he excelled in classical music. The following criticism appeared of his playing in a New York paper in 1878 and defines his style very accurately.

"Remenyi's style is essentially effeminate. He catches the half morbid and wholly sentimental anima of Chopin or seizes the sub-graces of Mendelssohn with a subtlety and dexterity of apprehension that is marvellous. But he invariably fails to lift the broader and more massive compositions into their own sphere. His bowing is the smoothest, his stopping the truest that virtuosity of this kind has offered us. In a word, Remenyi is a technical performer who had never failed to excite wonder and admiration, no matter what he performed. But as an interpreter his range is extremely limited."



## Breathing in Songs.

(ALEXANDER HENNEMAN.)

Nothing mars the sentiment of a song more than breathing at wrong places. The poetic intent is utterly destroyed in the manner in which singers often take breath in the rendition of a song. The singer however is not always to blame for incomprehensible sentences, especially when singing the translation of a song originally written in a foreign language. These translations are made by men who frequently do not understand musical rhythm and accent and though the translation as a poetic translation may be commendable, the musical accent is lost sight of or not understood and the result is of tunes ridiculous. Before me lies a copy of "Cavalleria Rusticana" and the following sentences greet my eye:





## AN OBJECT LESSON.

When it became known that Mrs. Cunningham had resigned her position in the second Baptist Church there was a host of applicants for the same. The number of those whose voices were tried was nearly forty, none of which were found suitable. With few exceptions all were St. Louis ladies; it is said, that among applicants from the country, one lady was backed with testimonials from governors and other dignitaries of state, all this amounted to nothing for the committee would not be influenced by political or other social recommendations but only by musical talent. It must have caused many a heartache to those who either had a high opinion of themselves or who had been spoiled and deceived by either teacher or friends as regards their attainments. One great lesson however it must have taught, viz. that to be considered a Solo singer does not mean simply to have a high range of voice and the ability to sing a few songs or Arias in a respectable manner. What is wanted is *first*: a pure, melodious, powerful voice of good range, one qualification without the other is no good. *Secondly*: A sympathetic voice that will touch the hearts of the listener. *Thirdly*: A distinct enunciation and correct pronunciation. *Fourthly*: A voice that is always in perfect tune and lastly, though not least, the ability to sing at sight. It is especially in the last two points that a great number of applicants were deficient. To be a good singer one must also be a good musician; talent without hard work amounts to nothing. A few months stay in Europe, even with the best teachers, and a few newspaper puffs seems to be the recommendation of many misguided singers.

## Review of last Month's Compositions.

*Sartorella* by Alfred Ernst is a highly characteristic love song which bears unmistakable evidence of the composer's ability. The melody is extremely simple, being confined in the first eight measures to the sound of the chord of C major, the accompaniment retains, with few exceptions, in the bass the dronelike reiterated sounds of C with its fifth but it is the restless chromatic harmonies in the right hand, changing in every measure, which show the composer's skill. The middle section in C minor is treated in a similar manner after which the cord repeats the first part embellished with arpeggios. The song recommends itself to all intelligent singers who look for novelty and merit in a composition, while Amateur Composers who have only command over the three principal chords in any key ought to study the Song from an harmonic point of view.

*La Graziosa* is the title of a Piano composition by Paul Mori, the name of which expresses well the graceful melodic flow which strikes the ear from the very start. After a four-measure introduction the rhythm of the Gavotte is clearly noticed with the melody in the lowest notes of the right, which have to be marked more prominently than the upper notes. The second

part in C major enters a new motivo ending in F major after an episode of 4 measures. The third part in B flat major beginning *piano* but closes vigorously with the sixteenth measure, when the composer introduces another new part in E flat finishing with the previous B flat part. There are two errors in the Coda when one can easily be rectified by comparing the same with the first four measures of the Introduction. The composition is well suited for teaching purposes and makes also a good *Salon* piece.

*Rustic Dance* by Rob. Steuer is an interesting composition well adapted for pupils who have made some progress in the second grade. The broken rhythm in the first part, the passages in the right hand of the second part imitated by those in the left, also the melody given to the left hand in the third part are well calculated to give independence to the hands besides cultivating tasteful playing.

*O, Tarry with me* by Francis West is a song of more than ordinary merit by a young composer, who under the *nom de plume* of Francis West hides his identity, gives unmistakable evidence of the gift of melody, originality of treatment and commendable knowledge of harmony. After the instrumental introduction of 8 measures in which the bass foreshadows the melody, which is quite captivating and expressive of the poetical meaning; towards the end the song rises to a height of passionate love giving it an effective climax. The

We take pleasure in informing our readers that Mr. George Buddeus has decided not to make the trip to Germany, although he had a pressing invitation to give Concerts in several prominent bathing resorts frequented by the Aristocracy. The reason of changing his mind is owing to the great increase

ballad is by no means difficult and is sure to please, being dedicated to the highly spoken of Tenor, Mr. Alexander Henneman, it has every chance of becoming popular. To the composer we say "go on, Francis!" you have good talent but do not exhibit it in a multitude of works, we are not all born to be Schuberts.

*Walter-League March* by Dr. G. S. Schuricht is the production of a gentleman who besides his professional duties devotes his leisure moments to musical inspirations. The March is a two-step in six-eight time, melodious and effective throughout and not difficult to play although the full chords consisting of four notes, in the second part of the Trio, for the right hand are a little too much for a small hand; it would have been powerful enough if only the three upper notes had been used.

## SUMMER SCHOOLS.

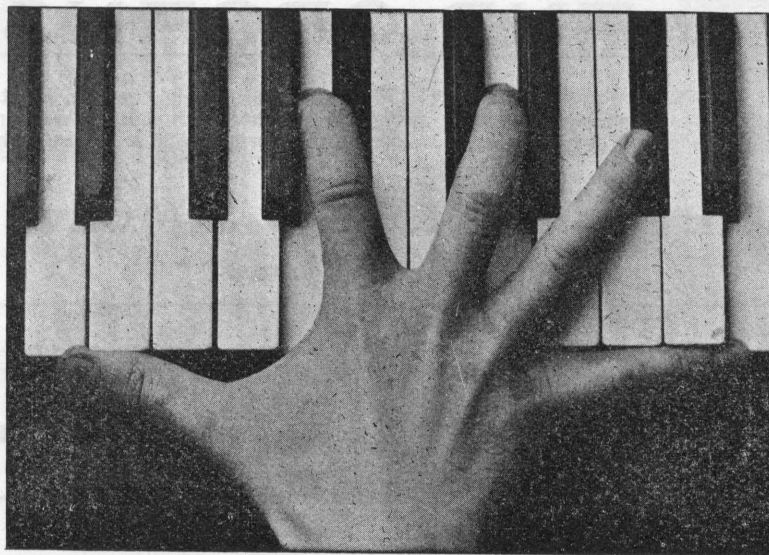
Mr. H. W. PRENTIS, Principal of Hodgen School will personally conduct the fifteenth year of his vacation schools at Anchor Hall, Jefferson and Park Aves., and at Rugby Academy, 3817 Olive St., beginning June 20, 1898. Daily except Saturdays for nine weeks, 8.30 A. M. to 12 M.

## CAUTION.

The undersigned regrets to hear that an unprincipled person has travelled in the country representing himself as agent of "The Musical News" and collecting subscriptions. We herewith caution our friends and subscribers not to pay any money except to the undersigned or his accredited agents whose name will be published later.

WALTER LUHN,  
Proprietor and Publisher.

graphed by J. Gross in Beyer's Piano Store while playing on the Wissner's Concert Grand) it shows the extraordinary stretch as seen in the photograph which enables him to play passages of the interval of tenths with ease from the wrist, as also sequences of chords. Among prominent pieces of his



Mr. Buddeus' Phenomenal Hand.

in number of pupils. Mr. Buddeus will locate himself in the Autumn on West Olive Street, applications from pupils may be forwarded to our office or to his present studio, 820 Chouteau Ave., care of F. Beyer's Piano Store. We also call attention to George Buddeus' phenomenal hand (which was photo-

repertoire we heard Henselt's "Ave Maria" played in a perfect legato without the assistance of the Pedal, all the chords being struck exactly together. At Mr. Buddeus' Second Recital he played Chopin's Arpeggio Etude, Op. 10, No. 11, with a virtuosity and distinctness that was perfectly astounding.



### A New Theory of Interpretation.

Last Month we gave an extended notice of the high opinion which some of America's most esteemed pianists entertained of Mr. A. J. Goodrich's new work, among whom were W. H. Sherwood, Emil Liebling, Madame Carreno, etc., also a partial list of some of the most noted musicians who have subscribed for the work. We now give the following list of contents will tell its own story to every intelligent pianist who reads it carefully:

#### CHAPTER.

1. Measure.—Definition and illustration of.
2. Mensural and Rhythmic Accent.—Motive, phrase.
3. The Slur.—Elementary illustrations.
4. Punctuating signs.
5. Various Methods of Punctuating and Phrasing.
6. Various Methods of Punctuating and Phrasing.
7. Uneven Phrases and Sections.
8. Melodic and Harmonic Cadences.—In major and in minor.
9. Perions.—Regular, Curtailed.
10. Periods.—United. Extended.
11. Devices and Details.—Prelude, introduction, antiphonal phrases, sequence, echo, anticipation, canonic imitation, rhythmic imitation, parenthesis, counter-subject.
12. Devices and Details (continued).—Ein-gang, intermezzo, cadenza, passage, appendix (codetta) refrain, episode, thesis continued.
13. Devices and Details (concluded).—Caril-lon, Ground-base, drone-bass, pedal-note, recitativo, coda, termination, recollection, stretto.
14. The Dance Form, Old Styles.—Zarabanda, corrente, gavotte, musette, bourree, rigaudon, allemande.
15. The Dance Form, Modern Classic Styles. Minuet, polonaise, bolero, tarantella, czaradas, habanera.
16. Nuance and Ornamentation.—Signs and Symbols.
17. Rhythm.—Rhythmic groups.
18. Movement.—Prescribed, variable, connected, movements influenced by rhythm.
19. Thematic style.
20. Lyric style.
21. Harmonic style.
22. Discord and Dissonance.
23. Harmonic Influences.
24. Vocal Music.—(A comparison).
25. Accompaniment.
26. Style and Expression.—Indications of ad lib. and a tempo, altering of note values (tempo rubato), fictitious note values, notation signs, addition of the poetic text, emotional expression.
27. Interpretation in General.—Style in-fluenced by technic, melodic, rhythmic and harmonic designs, hidden melo-dies, dynamics modified, duel themes.
28. Interpretation in General.—Single and double slurs, delayed attack, ritenuto in forte passages, dis-connected mo-tives, form, ad lib. repetitions.
29. Fugue.—(Polyphonic style.)
30. Tone Color.
31. Epochs in Music.—1. The sixteenth cen-tury. 2. Alte Kammer—musik. 3. Alte Clavier—musik. 4. Mozart epoch. 5. Beethoven—Schubert. 6. Nineteenth Century.

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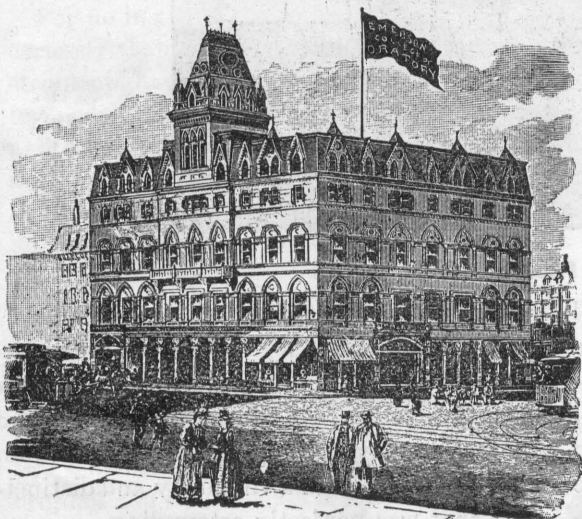
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